ENTRANCE TO THE BRITISH MUSEUM.

ENGLISH DOORWAYS.—No. 2.

MONTAGUE HOUSE.

We this week give a view of the entrance leading from Great Russell-street, Bloomsbury, through the screen-wall to the court-yard of Montague House, now with the new buildings forming the receptacle of the British Museum. We hasten to insert a view of this subject, as it will no doubt very soon be no more. We have two other engravings upon the same building ready, but on account of our extended remarks upon the proposed New Building-Act, cannot this week insert either them, or any extended remarks.

THE WELLINGTON STATUE.

The cost of the statue and pedestal was 9,000*l.*, the metal having been given to the committee by the Chancellor of the Exchequer, and valued at 1,500*l.*, in addition to that amount. The money was raised by a public subscription, after a meeting held at the Mansion House. The contract with Sir Francis Chantrey was made in February, 1839, by the trustees, Sir Peter Laurie, Mr. John Masterman, Mr. Arthur K. Barclay, and Mr. R. L. Jones, the work to be completed and fixed by 1843. Sir F. Chantrey, at his death, left the whole model complete, and also the head of the duke the full size. The work has since been completed by his assistant, Mr. Weeks, under the direction of the executors. There was much apprehension from the delay in delivering the stones of the pedestal by the contractors, Messrs. M'Donald and Leslie, that the statue could not have been completed on the anniversary of the battle of Waterloo, and they were not on the ground until mid-day on Saturday. Mr. Jackson, the contractor for the Royal Exchange, then took the work in hand, and by the most spirited exertions succeeded in getting the whole of the pedestal fixed, and the statue in its place by the evening of Monday. The general opinion passed upon the pedestal during yesterday was, that it is much too high and too plain to do justice to the magnificent structure in the front of which it is placed.—[Bah!]

The statue itself is 14 feet in height from the feet of the horse to the top of the head of the duke. The pedestal on which it stands is of Peterhead, or the red granite of Aberdeenshire, with the exception of the lower course, which is of grey granite. The pedestal is altogether 14 feet high, so that the total height is exactly 28 feet. The attitude of the horse is of the quiet character which was introduced by the great artist, and greatly resembles the horse of the statue of George IV. in front of the National Gallery. The costume of the duke is generally taken from that which he wore on the great day of Waterloo, including his usual and remarkable military cloak.—*Morning Herald, June 20.*

ROYAL COMMISSION OF FINE ARTS.

The exhibition of works sent in, pursuant to notices issued by Her Majesty's Commissioners of Fine Arts, in May and July, 1843, with a view to assist them in the selection of persons to be employed in the decoration of portions of the New Houses of Parliament, will be thrown open to the public on Monday next, at Westminster Hall. The subjects included in the present exhibition, by the terms of the notices, are limited to the following departments of art:—1. Models of statues of British Sovereigns and illustrious personages, to be subsequently executed in bronze or marble, for the decoration of the New Palace. The works to be ideal or portrait, statues, or groups; the subjects being left to the choice of the respective artists. The specimens, not exceeding two in number, to be sent by each artist, may be either prepared for the occasion, or selected from works already executed by him within five years; but the dimensions of each work must be on the scale of an erect human figure, not less than three nor more than six feet. 2. Specimens of fresco painting, executed on portable frames, each specimen to be composed of not less than two applications of the superficial mortar, so as to exhibit the skill of the artist in joining the work of two or more days. Each exhibitor in this department is at liberty to send a cartoon as a specimen of his ability in design and composition. The reception of subjects closed on the 15th inst., the original period having been extended one week, on the petition of a large body of artists. The work of arrangement, however, has been progressing during the last fortnight, and his Royal Highness Prince Albert, accompanied by the Duke of Sutherland, Lord Colborne, the Earl of Lincoln, Viscount Palmerston, Lord Mahon, Lord John Russell, Sir R. Inglis, and several other commissioners, inspected the exhibition on Friday week. The commissioners, who were conducted through the hall by Mr. Eastlake and Mr. Barry, are understood to have expressed themselves much gratified with the general character of the works; but, in the exercise of their judgment, it was thought advisable to exclude many subjects in the fresco-department, as not possessing sufficient artistical merit to entitle them to a place in the exhibition. The models for works in sculpture are both numerous and interesting. These occupy the centre of the hall, and being most favourably placed for observation, will probably form the most attractive feature in the forthcoming exhibition. The frescos, with their accompanying cartoons, are also numerous, and it is said that some of them evince a very satisfactory degree of talent in this interesting branch of art. From their limited size, how-

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